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finish with. Blue eyes can be painted with sky blue, greenish blue, and gray. Brown eyes, yellow, brown and sepia. Pupils black, and leave or pick out spot of light. Light hair, ivory-yellow, shadows yellow brown and brown 108, gray and bitumen. Darker complexions are made of the darker tones of the same colors—for example, iron violet and ochre for a man's dark, muddy complexion. In small heads the needle can be used to pick out any little lumps of color, and to soften the general effects. The painting can be stippled and strengthened, grading the color carefully toward the high lights. Delicate gray tones can be used in the half tints, but must be managed with great care, as they are apt to injure the reds. The flesh colors will not bear very much heat, so must be fired carefully."

SILK-RAG PORTIÈRES.

BY request, we republish, for the benefit of several correspondents, the information on this subject given in our columns a year or more since: Silk-rag portières cannot be woven over a yard wide; they are used generally for narrow doors, and when required wider, two strips must be hung. The silk is cut not quite an inch wide, the two ends overlaid and sewed flat. The colors are usually sewed indiscriminately together, which gives a Turkish-rug appearance to the portière. The balls are wound a pound each. Your weaver will tell you how many pounds are required for a yard. Any rag-carpet weaver can do the work.

SUNDRY QUERIES ANSWERED.

SUBSCRIBER, Silver Cliff, Col.—There is no way to prevent cracks showing through the paint on your wall. Before the painting was begun, the cracks, were they ever so slight, should have been "cut out" and filled in with plaster.

INQUIRER, Peekskill, N. Y.—Escudier's picture on page 71 of THE ART AMATEUR for September represents a young witch riding through the air on a broomstick to the sabbat or nocturnal gathering of demons and sorcerers.

PINX, Boston.—(1) Doubtless, the use of too much turpentine takes the brilliancy out of the color of a picture, and kills the tone. (2) Chinese white is the oxide of zinc. Blockx puts it on his list of colors to be excluded from the palette, probably because it is difficult to manipulate, and does not dry rapidly unless a siccativ, which usually turns it brown, be added to it. It is generally considered, however, the best of all the whites.

BASTIEN, Hartford, Conn.—The following are all more or less perishable: Blanc de neige, cochineal carmine, carmine lakes and burnt madder; the chrome, Indian, zinc, and antimony yellows; wood lake, yellow lake, green ochre, Paris greens, Scheele's or emerald greens, Schweinfurt greens, green cinnabar, green lakes, malachite green, and cobalt; mineral and Prussian blues, violet lakes, umber, bitumen, mummy, and ivory brown. The only essential colors named are the lakes, Indian yellow, and Prussian blue.

TREATMENT OF THE SUPPLEMENT DESIGNS.

PLATE 286 is a series of monograms in "D."

PLATE 287 is a collection of designs and suggestions suitable for jewellers' use.

PLATE 288 is the sixth of the series of original jewelry designs by H. L. Bouché. Those here given are for two chateaux of silver, with surfaces either polished or satin-finished; a gold comb set with diamonds, the ornamental part of which

might serve separately as a design for a pin; two neck-bands of black velvet, ornamented with gold and set with diamonds; two diamond and onyx lace-pins, from which the pendants may be omitted if too expensive; seven scarf-pins, a bracelet of either gold or silver, and two badges, one suitable for a young ladies' seminary and the other for a rifle match prize.

PLATE 289. National costumes, suitable for sketching on linen and other decorative purposes.

PLATE 290—"Harebell"—is the seventh of the series of wild-flower designs for dessert-plates to be outlined and painted in flat colors. Let the flowers be blue (a little purple No. 2 and deep blue). For the inside of the flowers and the large buds on the edge of the plate use a lighter wash of the same color. For the pistil use gray or brown; for the small buds in the centre of the plate add a little brown green to apple green. For the stems, calyx, and thin stem leaves use a rather dark green (a little brown green and emerald green). For the large leaves in the centre add a little apple green to this. For the background use light coffee. Outline distinctly.

PLATE 291 is a South Kensington design for a letter case, to be worked on satin of a very dark marine blue, in fine split floss. Use natural colors for the spray of wild rose. For the spider-web use a single thread of silver gray floss in a very fine outline stitch, making the lines as fine as possible. Do not use a very light gray, as the contrast on the blue ground would make it appear white.

PLATE 292 is a South Kensington design for a photograph frame to be worked on satin of a pale dull shade of old gold, avoiding a greenish tint. Work the outline of the scroll in dark brown button-hole twist to simulate a cord, and fill in between the outlines with fine seed stitch in a lighter shade. Work the foliage and flowers in olive green, old blue, plum and old red. Use only dull "antique" shades, and work with a fine thread, such as split filo-floss, Dacca floss, or filling silk.

PLATE 293 is a South Kensington design for a bellows, to be worked in a darning stitch, which is about the same as the ordinary Kensington stitch, but not taken so closely as to entirely cover the material it is worked on. The outlines are to be afterward worked in stem stitch in a much darker shade of the same color. Use satin, sateen, or silk sheeting of a pale leather color for the foundation, working the leaves flatly in two shades of green olive floss, the outlines and stems in a darker shade and the fruit in two shades of dark brownish red.

PLATE 294 is a design for a Tokio vase—"Primroses." For the background put on a delicate wash of brown No. 3, mixed with orange yellow, which should be no deeper in tone than café au lait, when dabbed. If a stronger, darker background is preferred use brown green, yellow and brown in mottled touches, delicate at the top of the vase, and deeper at the base. The flowers are delicate pink, deeper at the edges and pale toward the centre. Use the English rose in powder, well mixed with turpentine and a little lavender oil. The star-shaped centre is yellow; a line of brown green defines the stamens with a mere dot of yellow in the centre. The petals underneath are very pale; mix a little green with the pink to produce this effect. For the shadows mix the English rose with apple green. The leaves have a velvet surface; use for the first wash grass green and purple mixed; then put on a warmer color of grass green and brown green, leaving the veins in the first pale tint; shade with brown green and purple mixed. The under part of the leaf is quite purple. Put on the first wash of brown green and purple, and the second wash of the same color, leaving the veins in decided relief. For the stems use the same color. The calyx and buds must be

painted delicately in a warm green (grass green and mixing yellow). Outline all the work in three parts brown No. 7, and one part deep purple. When finished take a sharp pen-knife and just touch each side of the stems and veins underneath the leaves at regular intervals to give the hairy and velvety effect always seen on primrose stems.

Hints for the Home.

LOOKING-GLASS is not in itself a beautiful object, and in large masses is even unpleasant; it should always have some prettiness to multiply, for then it becomes reasonable and acceptable. A lofty mirror, the greater part of which reflects nothing but the ceiling and upper walls, where usually there is blank space, is very objectionable.

THERE is diversity of opinion as to the manner in which light should be admitted into a room. We have been told that it should fall "from one side only," an idea evidently suggested by the beauty of "Rembrandt effects." These effects are highly "artistic" no doubt; but we must recollect that people are not perpetually posing for photographs, or sitting for pictures; that they are rarely stationary, and continually varying their attitudes. Under these circumstances it is better to avoid the play of strong light and deep shadow. Windows upon more sides than one are preferable—provided, of course, the stream of light be properly tempered.

THE pictures usually introduced into the household, especially copies from old masters, are altogether unsuited for decorative purposes. There is much widespread misconception connected with the value of works of this description. If dingy copies of old masters be acquired for speculative purposes, that is one thing. But if they be suspended against the wall in order to render the family abode additionally attractive, the result, generally speaking, is the very reverse; because whatever veneration we may entertain for antiquity, three-fourths of the efforts of mediæval art, when regarded as specimens of drawing, composition, or chromatic arrangement, are not so inestimably superior to the performances of modern painters as to be worth the process of reproduction so unremittingly bestowed upon them; and the copies are generally semi-concealed by a film of obscurity—produced most frequently in the back premises of a dealer's shop, but euphemistically entitled "the mellowness of age"—which renders them far less ornamental.

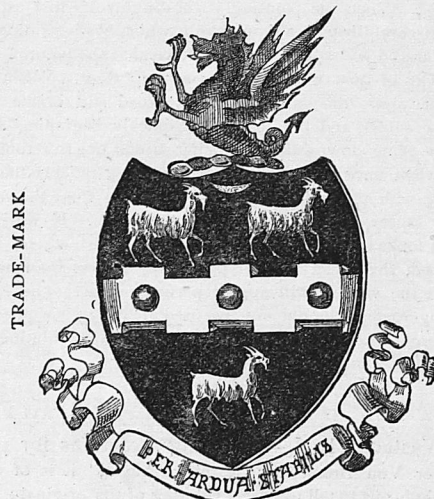
THE entire covering of the walls of the drawing-room with choice, but not necessarily expensive, papers of any one kind is strongly recommended by Mrs. Orrinsmith. She says: "It is a purer style than the placing of two papers one above the other, which might, however, be favorable to certain drawing-rooms, where from skirting-board upward to within about three feet of the ceiling, the walls should be covered by a dimly tinted paper, continued to the cornice by one of more delicate treatment, a narrow ledge or beading being fixed at the junction of the two papers. Papers suitable for such a combination are to be found in a diaper that looks calm and warm in two shades of olive-green for the lower space of wall, and a loose trailing pattern for the upper portion in shades of blue on white with freer floral treatment, which would give cheerfulness to an arrangement otherwise quaint and quiet. The like of this has been seen with sets of pictures in long narrow frames hung just below the junction of the two papers; and at a lower level bright water-color sketches, bold and effective, in slim gilt frames, giving the necessary relief to the duller region."

BAVENO VELVETEEN.

THE PLAIN VELVETEEN IN ALL THE FASHIONABLE SHADES.

THE BROCHÉ IN ALL FASHIONABLE SHADES.

The glossiness of the pile makes it equal in appearance to the best Silk Velvet.



If it were not for the price, no one would suspect its not being made of silk.

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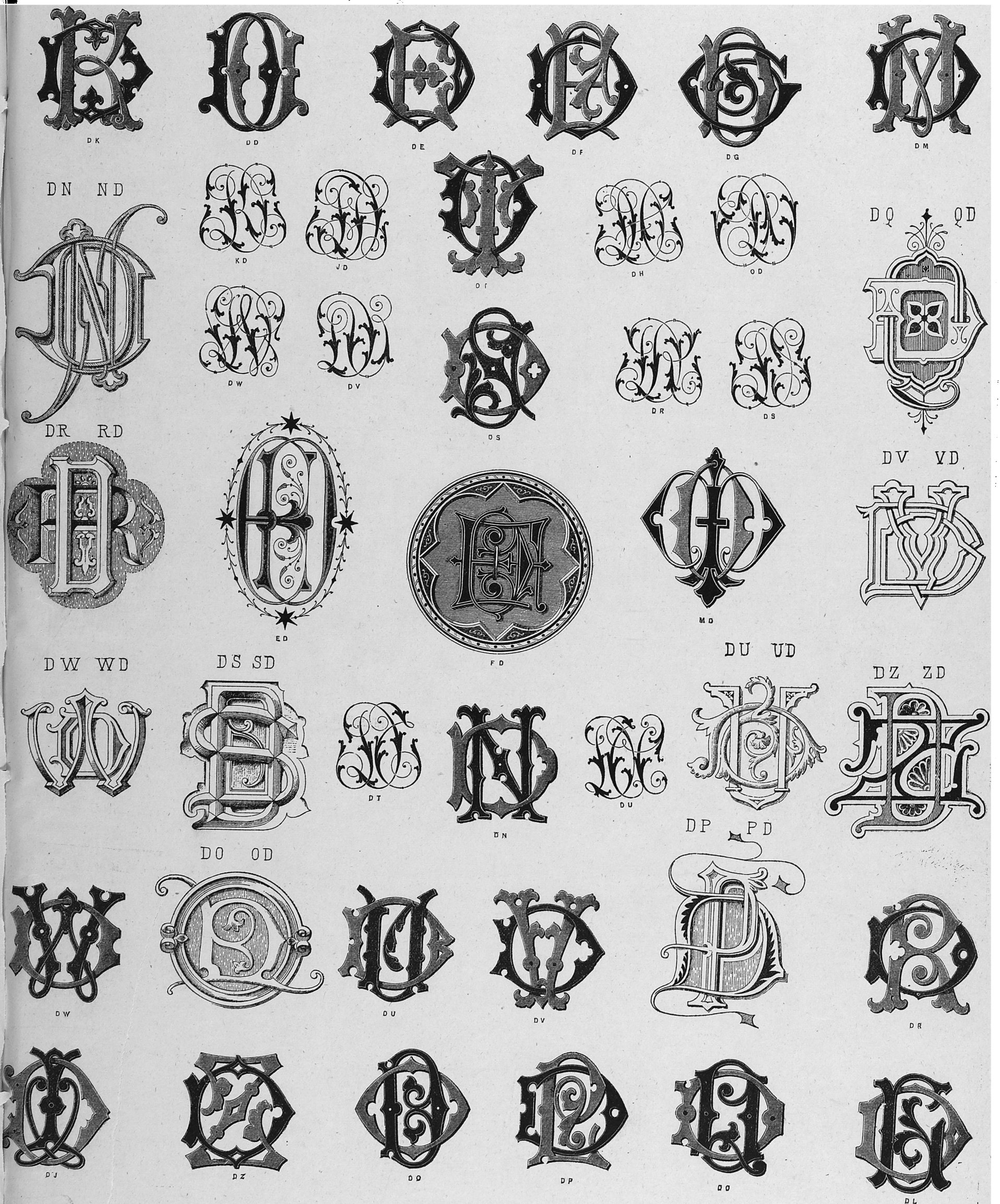
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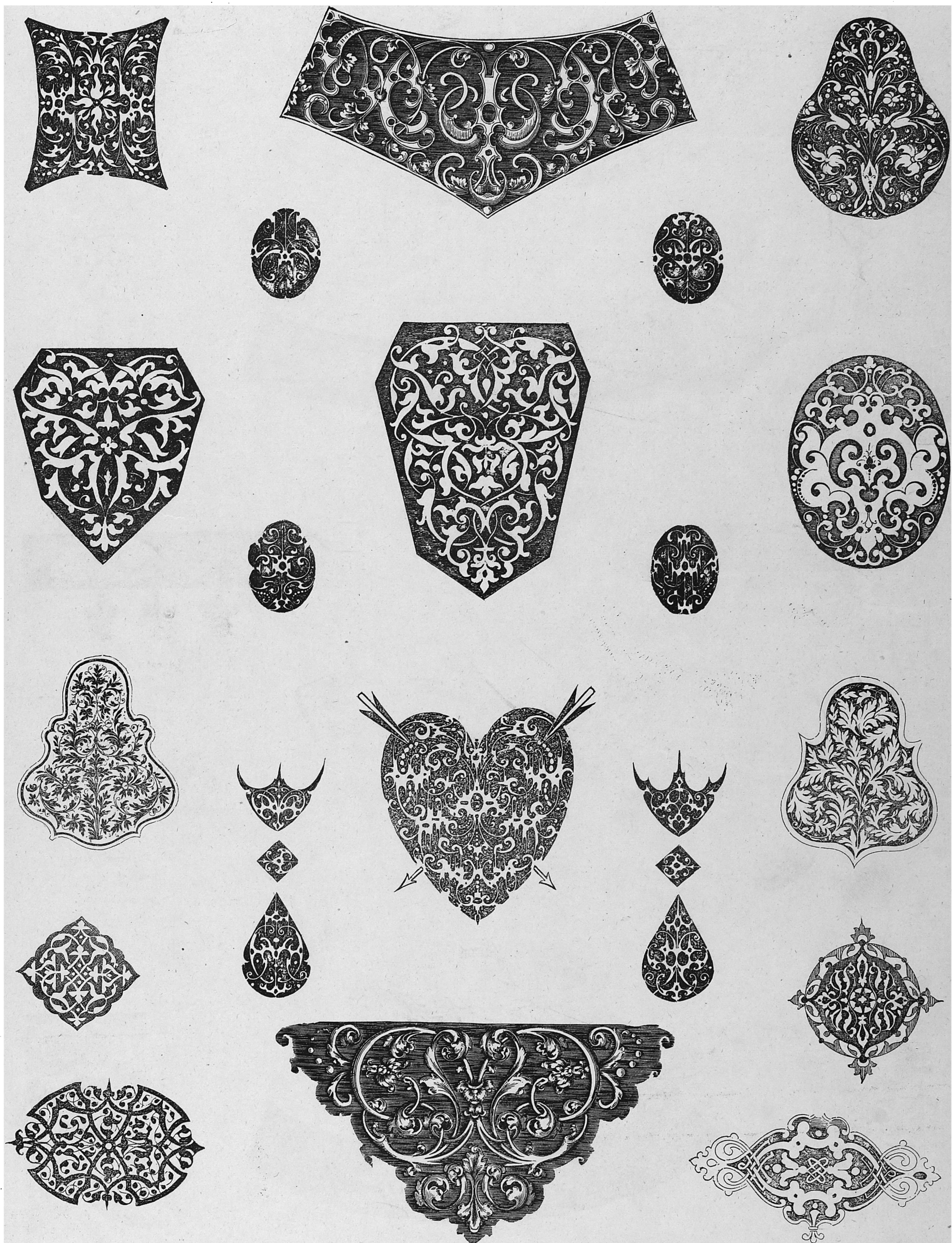


PLATE 287.—DESIGNS AND SUGGESTIONS FOR JEWELLERS' USE.

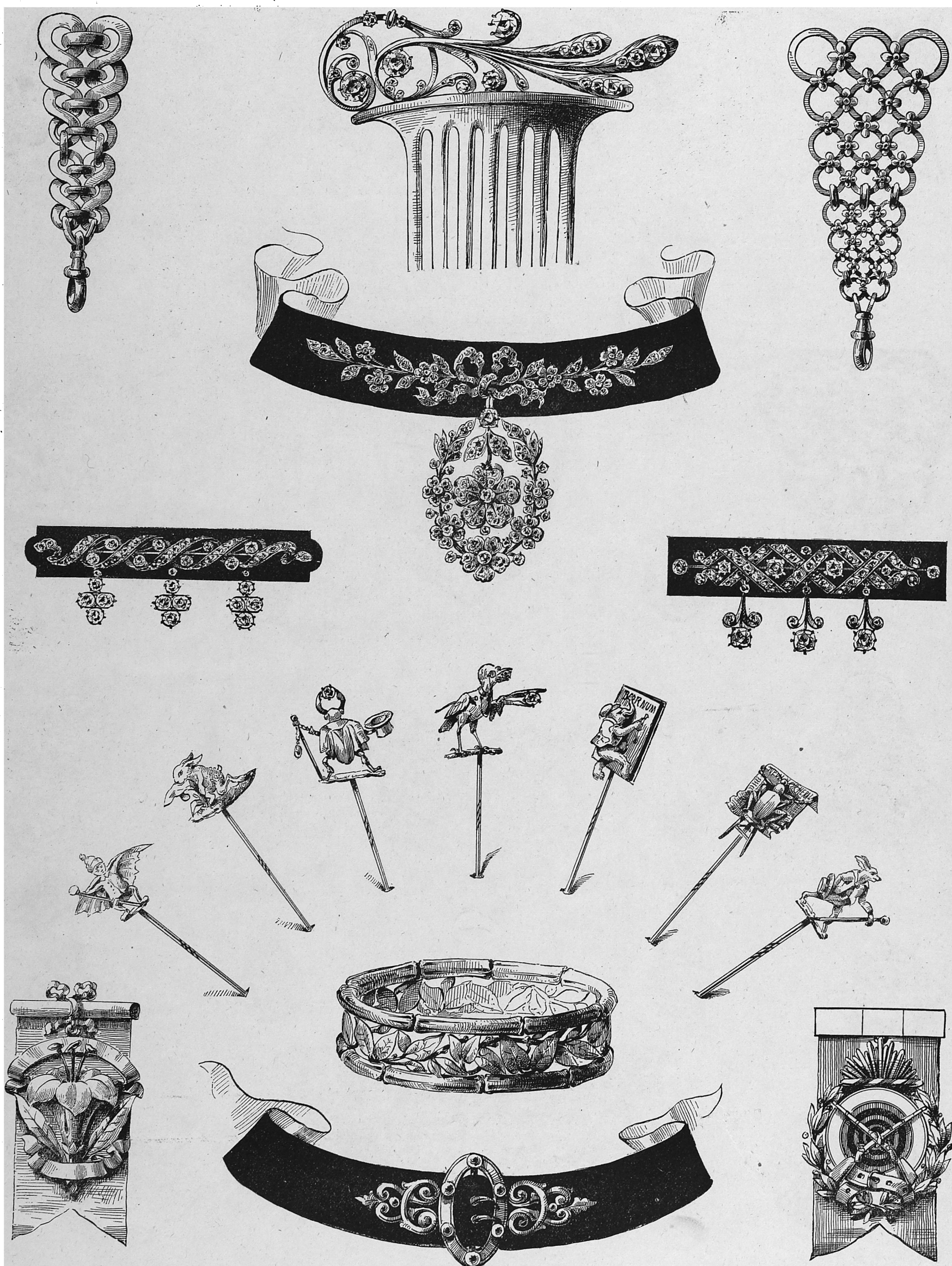


PLATE 288.—DESIGNS FOR JEWELRY.

By H. L. BOUCHÉ.

(See page 110.)



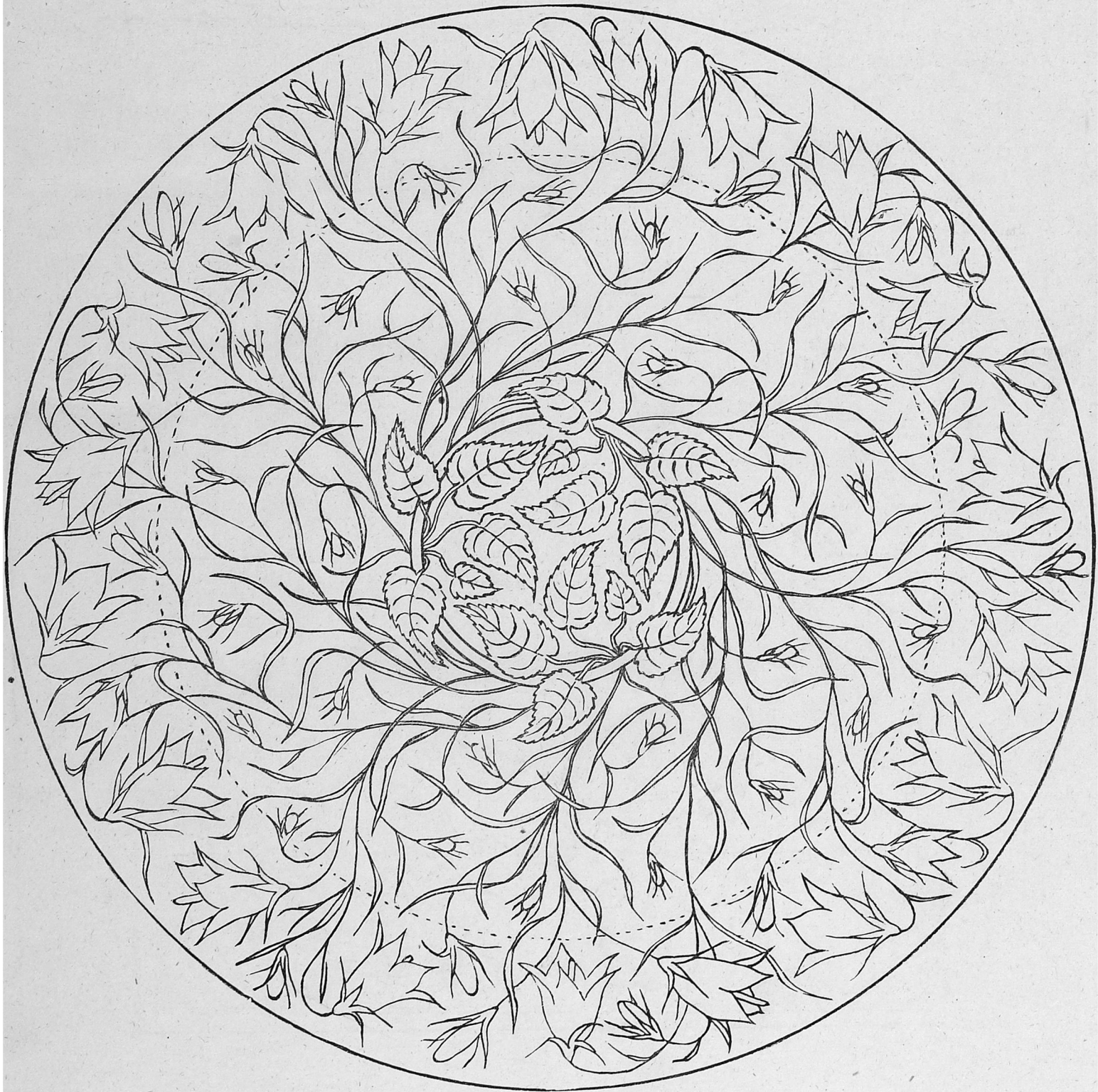


PLATE 290.—DESIGN FOR A DESSERT-PLATE. "Harebell."

By KAPPA. SEVENTH OF THE SERIES.

(For instructions for treatment, see page 110.)

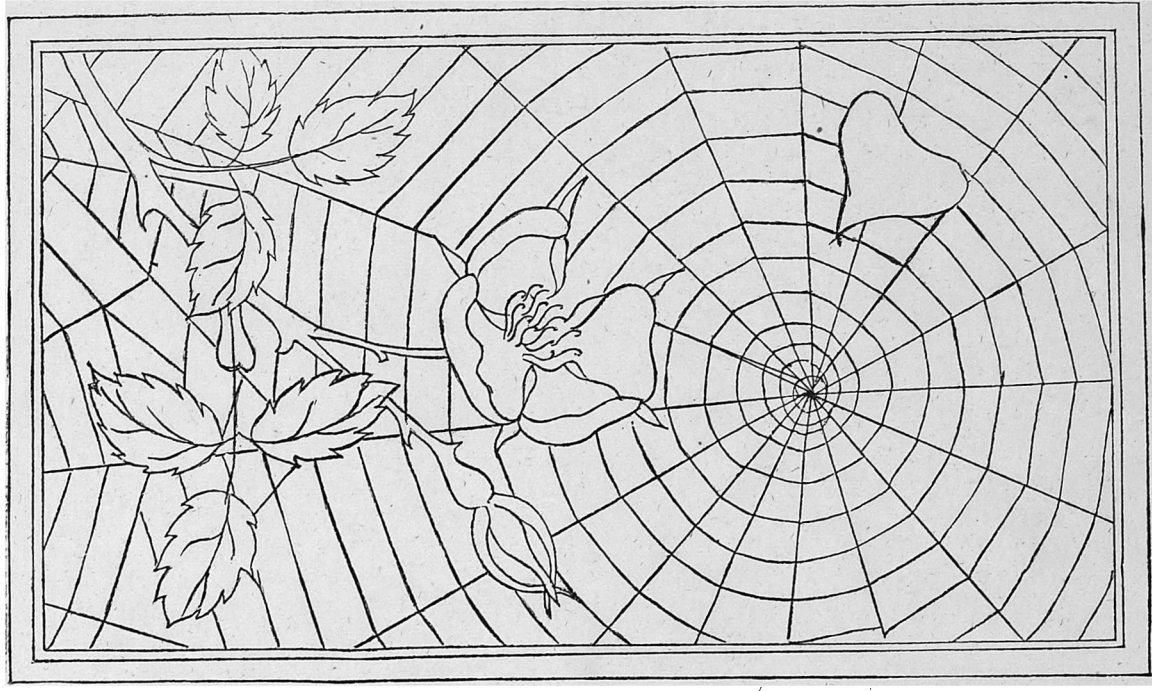


PLATE 291.—EMBROIDERY DESIGN FOR LETTER-CASE.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

(See page 110.)

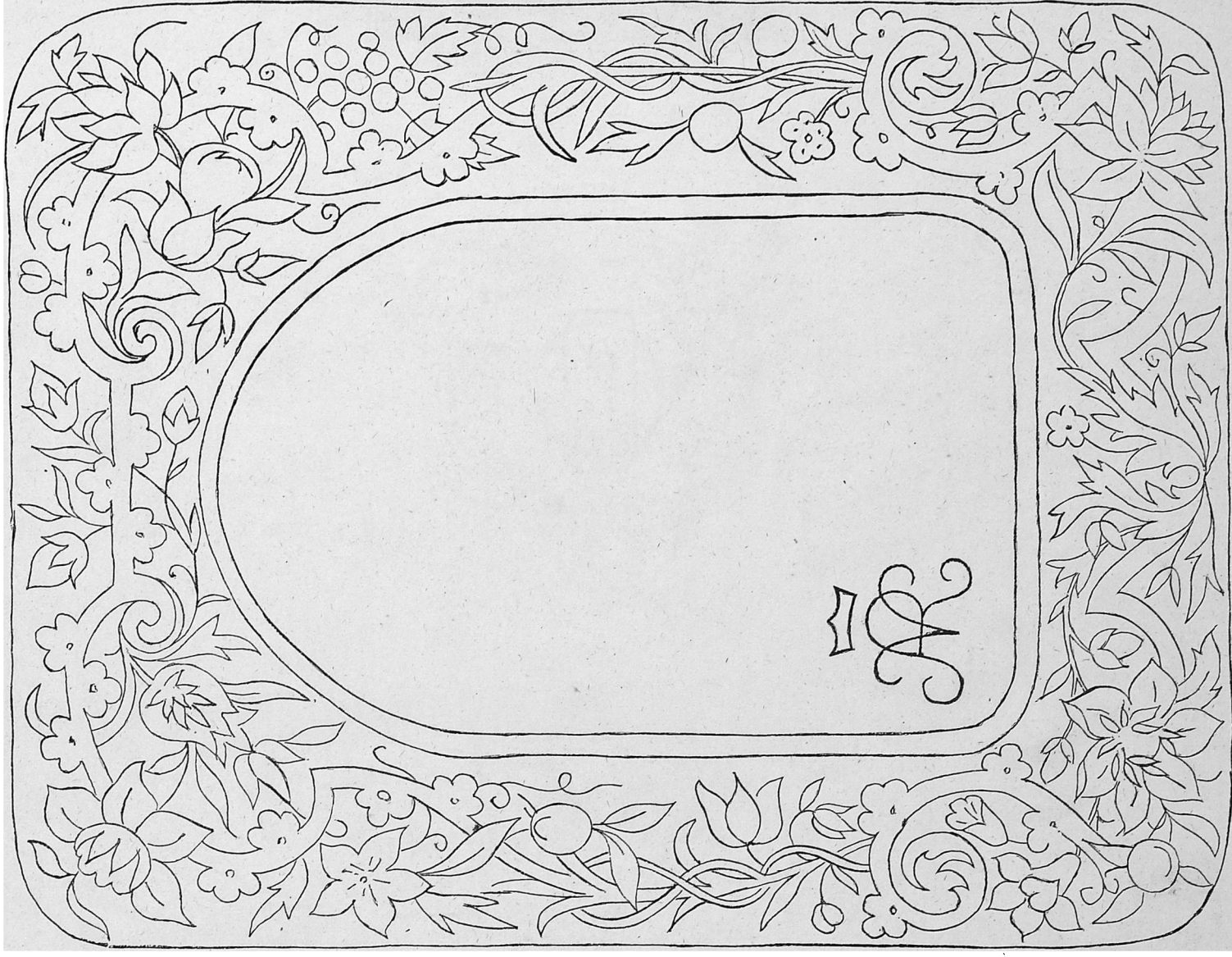


PLATE 292.—EMBROIDERY DESIGN FOR PHOTOGRAPH FRAME.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

(See page 110.)

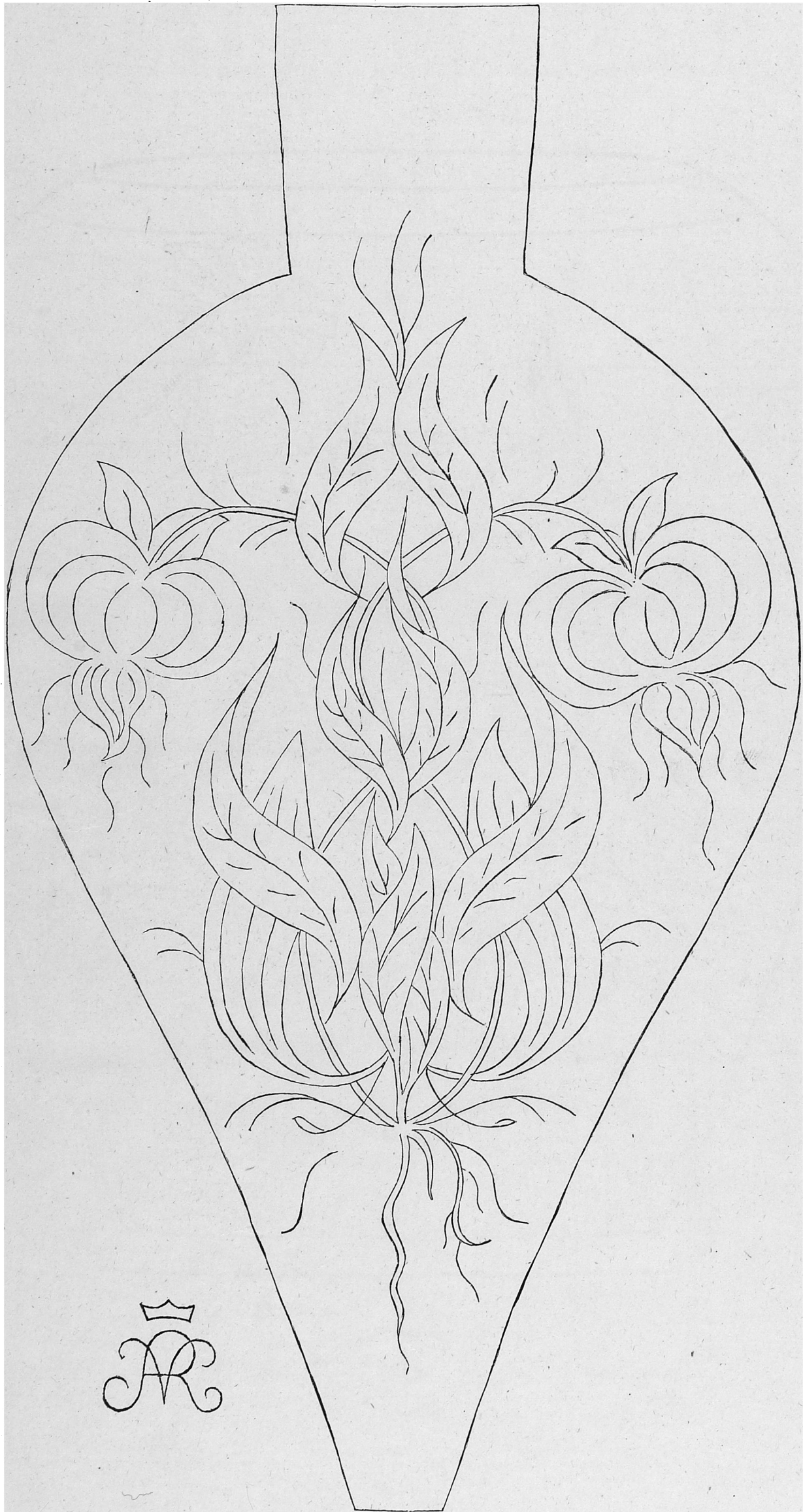


PLATE 293.—EMBROIDERY DESIGN FOR BELLOWS.

FROM THE ROYAL SCHOOL OF ART NEEDLEWORK AT SOUTH KENSINGTON.

(See page 110.)



PLATE 294.—DESIGN FOR A VASE. "Primroses."

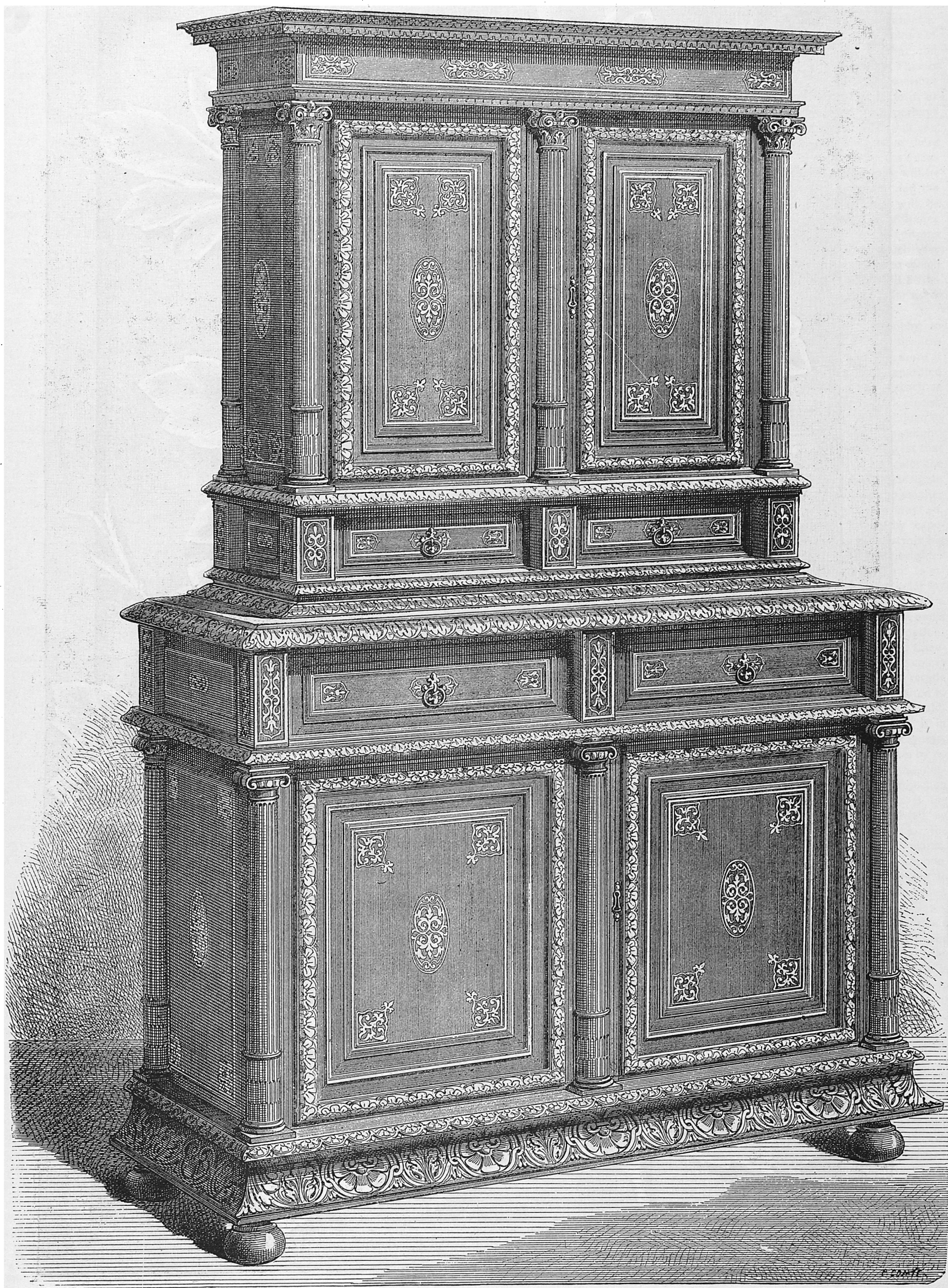
By I. B. S. N.

(See page 110.)



PANEL DESIGN FOR WOOD-CARVING. "HAWTHORN."

FROM THE CINCINNATI SCHOOL OF DESIGN.



HENRI DEUX CABINET INLAID WITH IVORY.